

each end porticoes of six columns, and danks containing twelve each; the external columns, like those to the temple of Ceres, were only fluted at top and bottom.* It is ascertained that the mouldings of the cornice were painted red, a practice adopted by the Greeks in other temples. The details in this building are very fine. Close to it is the small temple which bears the name of Themis, but which is supposed to be the original temple of Nemesis, injured by the Persians, and the Greeks not caring to repair a structure desecrated by their enemies, chose rather to erect another. The smaller building is, in fact, of an earlier style, being one of the class called in *antia*, a mode of building well known to be great antiquity. It is very similar to the small temple of Diana, at Eleusis. These two temples in antia, of Themis and Diana, would serve as excellent models for an entrance porch to a gentleman's house of moderate size, and would afford a far better protection against sun, wind, and rain, than the lofty and open porticoes, which are frequently designed in a way to afford no defence against the elements.

At Siracusa, which is a promontory forming the southernmost point of Attica, are the remains of two Doric buildings; one is a Propylæa, the porticoes of which have two columns placed between antæ. The other building is a temple dedicated to Minerva-Surias. The portico consisted of six columns, and two have been ascertained on the flanks; but the building is so much in ruins that the exact number cannot be ascertained. The structures are of massive, highly-finished, and belong to the best ages of Grecian architecture. "The striking remains of the temple of Minerva on the promontory of Siracusa are, in all probability, to be attributed to the same authors." (The architects of Pericles—Lord Aberdeen's Inquiry, p. 143.)

At Taormina, about eight miles to the north of Cape Siracusa, are the remains of a singular Doric building, which was found half-buried in the sand, which being cleared, a portico was discovered, having fourteen columns on each front, and seven in each return; and as no remains of walls were discovered within the area, it is conjectured that the building was not a temple, but an open portico, perhaps an agora; these columns are only fluted at their upper and lower extremities.

Leaving Attica, we shall proceed into Sicily, where we find the remains of one of the most astonishing specimens of Doric architecture, surpassing in magnitude all that we have hitherto noticed. This is the celebrated temple of Jupiter Olympius, at AGORASTON, now called Agrigento, and by Virgil styled, from a neighbouring river, Agragis. It was the wealthiest and most powerful city of Sicily, and, according to Plineius Lucilius, contained within its territory 300,000 persons. "The temples of Agrigento, numerous and costly as they are, appear to have arisen during little more than a single century. The prosperity and independence of the city commenced with Theron, about 450 years before Christ; after the battle of Himera (fought on the same day with that of Salamis), his thoughts were entirely turned to its decoration, and the Carthaginian prisoners were made to assist by their labours in the erection of trophies to perpetuate the glory of their conquerors. The Agrigentines continued in this employment until a more successful invasion of the Carthaginians found them occupied in completing the temple of Jupiter Olympius, the greatest in the island, and one of the most stupendous monuments of ancient times." (Lord Aberdeen's Inquiry, p. 134.)

We gather, from the writers, called authors of the wealth and splendour of this province. One of its merchants, named Gellius, is said to have received, at one time in his house 500 knights, and to have supplied them all with a change of raiment; the daughter of another citizen, Antiethens, had 800 cars in her bridal train; 300 cars, each drawn by milk-white horses, superbly caparisoned, accompanied the retinue of Euterpea, as victor from the Olympic games. The horses of Agrigento were long famous for their beauty and swift-

ness, and it is related by Pliney and by Diodorus (a native of the island, whence his additional name Sisæus) that funeral honours were paid to those horses which had been often victorious in the Olympic games. Alluding to the pitch of luxury and splendour of building at which his countrymen had arrived, the famous philosopher Empedocles (the same who threw himself into the crater of Mount *Ætna* to immortalize himself) said of them, "that they so built as if they were to live for ever, and they as few as if they were to die on the day following."†

The temple of Jupiter was in its proportions truly colossal, and it ranked among ancient Greek temples as second only to that of Diana at Ephesus (which was 435 feet long and 220 feet in breadth); it was 369 feet in length, its breadth 182 feet, and its height 120 feet. In which dimensions Mr. Cockerell is of opinion that it exceeded the building at Ephesus. Unlike other Doric structures, in this temple the columns are not detached from the walls, thus they present only the appearance of half-columns; these, however, are 13 in diameter, that of the columns that have been disengaged, their circumference would have been more than 40 feet, a dimension exceeding the largest columns in Egyptian architecture. (The Roman-Doric column erected by Sir C. Wren, called the Monument, is only 13 feet in diameter, though of a proportion much loftier.) The echinus of the capitals is formed of two large stones, each weighing 214 tons; the triglyphs are in single stones, each weighing 154 tons; the capitals are employed in the entablature weigh less than 8 tons; and a man could stand in one of the flutings of the columns. As compared with a modern building, we may observe that the width of the cell is 2 feet more than the nave of St. Paul's, and the height exceeds it by 18 feet. The front portico, in which were six columns, had the battle between the Gods and the Titans represented in the pediment, and in a high relief, as a high relief, a sculptured representation of the siege of Troy, in which each hero was distinguished by the peculiarity of his dress and arms. (Diodorus.) In the interior was a double row of pilasters ranging like the pillars of a cathedral, the attic story above the pilasters was supported by figures of the rebellious and defeated giants, most appropriately placed there to contribute to the glory of Olympian Jove, whose power they lay directly in opposition. The proportions of these Titans are vast as the other parts of the structure: being 25 feet in height; with heads alone 3 feet 10 inches, and chests 6 feet across.

The other temples at Agrigento were very numerous; in the year 1790, by Sir Richard Colt Hoare, eleven could be traced in different stages of dilapidation. The next in size to that of Jupiter was one dedicated to Hercules, which was 154 feet long, and 55 feet broad, having six Doric fluted columns in each front, and fourteen on each flank; the columns were 7 feet in diameter at bottom, and only 4 feet 10 inches below the capitals, shewing a very great diminution. In this temple was the celebrated picture of an earthly Venus by Zeuxis, and a painting by the same artist representing the infant *Harlots* strangling the serpents, which was so highly esteemed by the ancients, that this picture, of equal value, as it is said, he presented it as a gift to the Agrigentines. A celebrated bronze statue of Hercules likewise adorned his temple, and was held in the highest repute. The infamous Roman *Prætor Verres*, when he was plundering Sicily of her statues and works of art, attempted to carry off this statue by night, but was prevented by the citizens, who rose in arms to protect the temple.

The temple of Juno Lucina had in 1774 thirteen fluted Doric columns standing entire on one side; there were formerly in all thirty-four, each portico having six columns in front. In this temple was placed a famous picture of Juno, painted by Zeuxis from the choicest beauties of the loveliest women of the city. The temple of Concord was also hexastyle, and in proportions similar to the temple of Juno, and in 1790 was in tolerable preservation.

It is now converted into a church. The temple of *Æsculapius* had to eleven half-columns at each side, and four columns in antis in each front, of which two columns and one ante remained in 1790. In this temple was a celebrated statue of Apollo, in the thigh of which the name of the sculptor, Myron, was inserted in letters of silver. This statue was carried to Carthage, but restored by Scipio; and it has been imagined by some that this statue is the same as the *Apollon Belvedere*, one of the chief ornaments of the Vatican, although Flaxman was of opinion that that celebrated statue was only a copy. (If so, what must the original have been!) Near the temple of Jupiter was the dedicated to Gaster and Pollux, also of the Grecian-Doric order, and presumed to have been in arrangement similar to the other hexastyle temples, but of it only scattered fragments remained. The temple of Vulcan was also hexastyle, with fourteen columns on each side: two columns only of this temple remain, and they are much injured. In one of the five divisions of the city, called the *Rupis Athenæ*, was a temple sacred to Jupiter and Minerva, to which the temple of Jupiter (heretofore noticed) "led for protection during the siege of Agrigento by Hannibal, flattering himself that the enemy would respect so sacred a place; but finding that their rage for plunder knew no restraint, he set fire to the edifice, and there perished, with all the riches it contained. Of this ancient structure no traces remain, except some of the foundation stones which mark its form and situation. Beneath the *Rupis Athenæ* was another celebrated temple, dedicated to Ceres and Proserpine, in which was a statue, venerated, that Pindar, in his *Olympics*, calls Agrigentum the seat of Proserpine." (Sir R. C. Hoare.) Sicily is the scene of the myth of Proserpine, being carried away by Pluto, and the goddess, who is also called Hecate, was much honoured in this island, of which every foot is classic ground.

The Carthaginians general having taken Agrigento in an eight months siege, spoiled it of all its riches, pictures, and statues, and after sending to Carthage the most precious articles, disposed of the remainder by public auction. Among these trophies was the celebrated bronze Bull of Phalaris (the tyrannous, or sovereign of Agrigento), made by Perillus (who was the first victim to his own invention), which was restored to the Agrigentines by Scipio on the fall of Carthage, 260 years afterwards.

At Siracusa, or Siracumum (so called from the great quantity of parsley, *salsum*), on the southern coast of Sicily, were also magnificent Doric temples, probably the largest ever erected in this style, and which appear to have been overthrown by an earthquake. One of these is believed to have been 331 feet long and 161 feet broad, with columns 60 feet high; a stone, which is supposed to have formed part of an architrave, is 40 feet long, 7 feet deep, and 3 feet thick, and some of the columns were found to be 12 feet in diameter, and others 10 feet 10 inches, and 48 feet high. Near these ruins were the remains of a hexastyle, peripteral temple, computed to have been 186 feet long, and 76 feet broad on its upper step, and to have had 36 columns in all, 6 feet 8 inches in diameter. Another temple, not far from these, was 232 feet by 83 feet on its upper step, and had fluted columns, six in each front, and sixteen on the flanks. The other three temples are supposed to have been unfinished when they were thrown down. One of these had porticoes of seven columns in front, with seventeen on each flank; another had six columns in the portico, and sixteen on each flank. In the quarry, near Campo Bella, whence it is presumed that the materials were derived, are yet some shafts of columns, 10 feet in diameter, and some of 12 feet, still joined to their original bed of stone. Mr. Woods measured one block of an architrave, 26 feet 2 inches long, 4 feet 9 inches wide, and 6 feet 10 inches high. The city was, 409 a.c., nearly destroyed by the Carthaginians.

Syracusa once comprised within its walls five cities (hence it was called *Pentapolis*), and maintained an army of 100,000 foot and 10,000 horse, and a navy of 500 armed vessels. It was, in 414 a.c., attacked by the Athenians,

* It seems very reasonable to presume that this practice arose from motives of economy; and that as a future period the buildings were to be carried through; the pattern of the

† The Virgil speaks of Agrigento as famous for its breeding of horses. "In agrigento quondam præcipue quæritur Equus." Agrigento was its name, as all perpetuo virtuti, an conversion of it posteriori posteriori foret. The expression

"It was the riches of any one of the sovereigns of Sicily, and the skill of his wisest subjects, would have been sufficient for the support of only one of the most illustrious emperors—the